

APR 23 1997

***January 1997***



# ***English 33***

***Part A: Written Response***

***Grade 12 Diploma Examination***

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January 1997  
**English 33 Part A: Written Response**  
**Grade 12 Diploma Examination**

*Description*

**Part A: Written Response** contributes 50% of the total English 33 Diploma Examination mark and consists of **three** sections.

- **Section I:**  
**Personal Response to Literature**

*Suggested time*  
75 minutes

*Value*  
50% of the Part A mark

... Page 2

- **Section II:**  
**Functional Writing**

*Suggested time*  
45 minutes

*Value*  
30% of the Part A mark

... Page 12

- **Section III:**  
**Response to Visual Communication**

*Suggested time*  
30 minutes

*Value*  
20% of the Part A mark

... Page 22

**Time: 2 1/2 hours. You may take an additional 1/2 hour to complete the examination.**

*Instructions*

- Read the **whole** examination before you begin to write.
- Budget your time carefully; the suggested time for each section is only a guideline for you.
- Follow instructions carefully.
- Complete **all three** assignments.
- Space is provided in this booklet for planning and for your finished work. Please write your finished work in blue or black ink. Feel free to make cross-outs and revisions directly on your finished work.
- You may use the following references:
  - a print or electronic dictionary (English language and/or translation)
  - a thesaurus
  - an authorized writing handbook
- **Do not write your name anywhere in this booklet.**

## SECTION I: PERSONAL RESPONSE TO LITERATURE (Suggested time: 75 min.)

Read the following excerpt and complete the assignment.

### from REMINISCENCES OF A CANADIAN FILM-MAKER

*Anne Wheeler grew up in Edmonton and is now working out of Vancouver. The following excerpt is from the speech that she gave at the 1993 Spring Convocation at Brock University, where she was granted an honorary doctorate degree.*

When I graduated in science, 1967, Canada's centennial year, there was a new sense of optimism in this country. We had the sense that anything was possible, that we were free to explore the boundaries, that our place was secure and we could risk a few years to travel and mull over our life course.

Like many young people of the times, I decided to wander. We travelled all over the world, making it from one place to another for as little money as possible. From Cairo to Nairobi—for five dollars—by barge and camel. From Athens to Beirut—for six dollars—on fishing boats and buses. The real prize went to the traveller who went off the beaten path to places unheard of.

It was with a similar attitude that I began my work in film. It was an unlikely challenge that came my way, and I enthusiastically dove in, not really knowing where the road would lead me. Every story has led to another, and the most precious ones are those undiscovered by fellow film-makers. Often they are the most personal of films. They feed my curiosity to know myself and consequently the nature of humanity.

It was in 1970 that I came home from travelling in Africa and heard of a government grant that had been awarded to a group of dental students who were supposed to do a province-wide campaign encouraging Albertans to brush their teeth. I convinced them to make four one-minute commercials. A group of old friends of mine were making films with a wind-up camera, and I approached them with the project. A few days later we were writing scripts. Dental students and film-makers joined together to bring personal hygiene to our people. These public service commercials were subsequently picked up by the Canadian Dental Association and were aired nationally for years.

Heady with our success, we decided to form a company: nine men and myself. Passionate about being Western Canadian, we shared a sense of purpose.

It was not unlike travelling through a strange land. We were all university graduates in the arts or sciences. Among us we had a wide spectrum of skills, although we knew nothing about film-making, business, or technology. But in strange and unexpected ways, our collective experience, our education, our talents, when pooled together, served us well when problems arose to confront us.

There was fresh excitement about regionalization in Canada at that time. The ideas of song-writers, painters, dancers, and film-makers were laced across the country. Reflecting our national diversity was passionately pursued. Our films were wild and unexpected. We were like young travellers, delighted with the journey.

As a traveller, I remember camping in Uganda, when I heard the sound of drums

*Continued*



coming from near and far. People were dancing on the roads and drinking on the backs of trucks. Someone told us that the government had been overthrown and a new leadership had been assumed. Neither myself nor my travelling mate, Barbara Simpson, could make out the new leader's name. We thought people were saying "Amen." Of course, they were saying "Amin," and we were in his home town. The people were overjoyed. Innocently, we thought that if they were celebrating in this little place, that in Kampala, the capital, there would be a real festival. We hopped in our car and headed out down the road.

A few minutes later we had a flat tire. It was very difficult to find someone who would fix it. A young boy told us he knew how and managed to patch it. Again we headed down the road towards Kampala. Again the tire went flat. This happened four times that day. Each time the tire went flat we would have to wander the countryside, looking for someone who could fix it. Until finally, we knew how to fix it ourselves.

It was like that at Filmwest. Our equipment was a joke. Our camera was driven by a car battery which we slung in a belt over our shoulders. The acid would eat holes in our clothing. We were far away from any center of training. We had to ask, to watch, to figure things out. We made mistakes.

The first time I was sent out to use a motion picture camera on my own, I had to rent a camera with no instructions. Ours was broken. My assignment was to film the members of the Saddle Lake Reservation, up near St. Paul, who were cultivating some land for the first time. I was to be strapped into a plane to take aerials of the crops being sprayed. I managed to get the camera loaded, the image focused, and my stomach down. I shot all day, feeling quite pleased with myself. It wasn't until the film came back from the lab that my partners and I realized that I had held the camera upside down for the entire day. The images were great, but they were most definitely upside down!

What to do? The clients were coming to see the footage and we couldn't afford to look unprofessional. We quickly came up with a solution. We bolted the projector to the ceiling, upside down, and hung curtains all around it. The screening went well, and eventually we figured out how to rectify the image on the film itself.

*Anne Wheeler*

## THE ASSIGNMENT

In the excerpt from "Reminiscences of a Canadian Film-maker," Anne Wheeler talks about the importance of feeling free to explore the boundaries of experience. She suggests that success comes to those who are inventive and daring enough to accept a challenge and learn from experience.

**What is your opinion of the idea that personal growth and confidence comes to those who can seek out a challenge or take a risk?**

In your writing, you should

- consider the experiences described in the excerpt
- use your own experiences and/or observations to support your opinion

You may also refer to other literature that you have studied. Present your ideas in PROSE.

**Section I: Personal Response to Literature**

**PLANNING**

There is additional space for planning and drafting on pages 6, 8, and 10.

## Section I: Personal Response to Literature

## FINISHED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 7, 9, and 11.

**Section I: Personal Response to Literature**

**PLANNING**

There is additional space for planning and drafting on pages 8 and 10.





## **Section I: Personal Response to Literature**

### **PLANNING**

There is additional space for planning and drafting on page 10.

## Section I: Personal Response to Literature

## FINISHED WORK

There is additional space for revised work on page 11.



**Section I: Personal Response to Literature**

**PLANNING**

## Section I: Personal Response to Literature

## FINISHED WORK

**SECTION II: FUNCTIONAL WRITING**  
**(Suggested Time: 45 minutes)**

Read the situation described below and use it to complete the assignment that follows.

**THE SITUATION**

On January 27, 1997, two of the trustees of the Nalwen School Board intend to propose a dress code for students attending Nalwen High School (See the proposed dress code on page 13.)

These two trustees believe that students at Nalwen High School are wearing inappropriate clothing to school (for example—baseball caps, ragged blue jeans, muscle shirts, and skimpy tops). They believe that wearing inappropriate clothing affects the attitudes of the students at the school and, ultimately, reduces their inclination to learn.

You are the Grade 12 representative on the Nalwen High School Students’ Council.

The students’ council has asked you to speak at the Nalwen School Board meeting to be held on January 27 on behalf of the students at the school. You must persuade the trustees of the Nalwen School Board to vote against the proposed dress code.

You have received a number of suggestions from fellow students and these suggestions have helped you to decide what to say on January 27. As well, students’ council members have collected other information that may help you to prepare your speech. (See page 13.)

**THE ASSIGNMENT**

**Write the speech that you will give to the Nalwen School Board on January 27 to persuade trustees to vote against the dress code proposal.**

In preparing your speech, BE SURE to

- consider your purpose and audience
- study the information on page 13 and use it to write a persuasive speech
- use an appropriate tone

Remember that this is a speech, not a letter. You do not have to sign your speech.

*Continued*



Clipping from *The Nalwen News*, January 15, 1997

## Nalwen High School "Dress Code" Proposed

**Nalwen, Alberta:** The dress code proposed for Nalwen High School by school trustees Clyde Boothshesck and Shane Hemmot has generated much controversy during the past week. Nalwen Mayor and School Board Chairman, Peter S. Constors-Young, supports the proposal. "We only want what is best for the majority of the students," he states, "and we believe that most students would concentrate more on their studies if they were not continually distracted by the outlandish costumes sported by many of their classmates."

Nalwen High School principal, Bessie Ordkurat, has remained silent on the issue, but many teachers at the school are opposed to the proposal. English teacher, Neal R. Terfdoome, believes that "the proposal is ridiculous. What students wear has no effect on their learning. If the trustees were really concerned about student learning, they would concentrate on reducing class size and increasing available resources."

### Proposed Dress Code for Nalwen High School

*Prepared by Clyde Boothshesck and Shane Hemmot, Trustees, Nalwen School Board*

In order to foster positive attitudes and an appropriate learning environment, we propose the following dress code for Nalwen High School students:

#### Girls

- dresses or skirts with hemlines below the knees
- sleeved blouses or sweaters
- leather shoes and ankle socks or knee socks

#### Boys

- dress pants or slacks
- shirt and tie (jacket preferred but optional)
- leather shoes and ankle socks

#### Girls and Boys

- no jewelry
- no jeans
- no hats or caps
- no shorts
- running shoes allowed during gym periods only

### Survey of Student Opinion Regarding the Proposed Dress Code for Nalwen High School

*Prepared by The Nalwen High School Students' Council*

	Number Who Oppose	Number Who Agree
<b>Grade 10</b>		
Girls	173	17
Boys	160	13
<b>Grade 11</b>		
Girls	186	9
Boys	172	7
<b>Grade 12</b>		
Girls	157	0
Boys	150	3

**Section II: Functional Writing**

**PLANNING**

There is additional space for planning and drafting on pages 16 and 18.

## Section II: Functional Writing

## FINISHED WORK

Mr. Chairman, Trustees:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 17 and 19.



**Section II: Functional Writing**

**PLANNING**

There is additional space for planning and drafting on page 18.

## Section II: Functional Writing

## FINISHED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on page 19.

**Section II: Functional Writing**

**PLANNING**



## Section II: Functional Writing

## FINISHED WORK



**GO ON TO SECTION III**

### SECTION III: RESPONSE TO VISUAL COMMUNICATION



*Continued*



**SECTION III: RESPONSE TO VISUAL COMMUNICATION**  
**(Suggested time: 30 minutes)**

Examine the photograph on page 22. Write a unified and coherent composition in response to the assignment that follows.

**THE ASSIGNMENT**

**What idea does the photograph communicate to you? Explain how the details in the photograph and the photographer’s choices support this idea.**

**PLANNING**

Idea communicated:

Support:

There is additional space for planning and drafting on pages 24 and 26.

### **Section III: Response to Visual Communication**

#### **PLANNING**

There is additional space for planning and drafting on page 26.

### Section III: Response to Visual Communication

## FINISHED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on page 27.

### **Section III: Response to Visual Communication**

#### **PLANNING**



### Section III: Response to Visual Communication

## FINISHED WORK

1

### **Credits**

Anne Wheeler. "Reminiscences of a Canadian Film-maker" from *Brock Education*, Winter/Spring 1994. Reprinted by permission of Brock Education.

Photograph by Ivars Silis/National Geographic Society. Reprinted by permission of National Geographic Society.

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